

UDC: 792 / 792.7 / 792.8**GENESIS OF MODERN DANCE: HISTORY, FEATURES AND
REPRESENTATIVES****Lyudmila Yunanova**

Kyiv Municipal Academy of Variety and Circus Art, Kyiv, Ukraine

The article analyzes the genesis of modern dance, specifies the features of the style of modern dance, and specifies the specific characteristics of modern dance. Specific features of modern dance as a ballet style of the twentieth century are described. The characteristics of the representatives of modern dance. Their aesthetic vision of a new ballet is indicated.

Key words: modern dance, choreographic style, modern ballet, forms and techniques of dance, contemporary dance.

Formulation of the problem

The problems of the article are connected first and foremost with the clarification of the principles and stylistic features of modern dance and modern ballet, since it is not always the practical and formal technical aspects of this style that scientists disclose fully and touch upon an integrated approach to study and research.

The purpose of the article

Identify the features of modern dance and its representation in modern ballet. This goal defines the following tasks:

- to analyze scientific research on this issue;
- to determine the historical process of modern dance and ballet;
- indicate specific features of the formal technical and stylistic characteristics of modern dance and ballet.

Analysis of research

Scientific research in this field is represented in art criticism by the works of Mikhail Fokin, Agnes de Mille, George Balanchine, Alexander Chepalov, Michel Marcel, Denis Sharikov, Marina Pogrebnyak, Daria Bernadskaya, and Alexander Plahotniuc.

The works was primarily concerned with the innovations of modern dance in contemporary choreographic culture. Also, these scientific works dealt exclusively with the representatives of modern dance and the author's school and the stylistic innovations that they applied in the art of ballet.

Statement of the main material

Common to the representatives of modern dance, no matter what technique they belonged to and at what time they proclaimed their aesthetic programs, there was a desire to create a new choreography that would correspond, in their opinion, to the spiritual needs of a man of the 20th century. The main principles of this program were the rejection of canons, the embodiment of new themes and plots by original dance-plastic means. In an effort to completely independent of traditions, representatives of modern dance eventually adopted separate techniques, in the confrontation with which a new style was born. So, attempts to resolutely and completely depart from traditional ballet forms in practice have not succeeded in everything. We will not widely cover the work of all representatives of modern dance, we will analyze only the creativity of those who singled out new forms and synthesized from them a certain choreographic style.

The main source of inspiration for American masters of modern dance was the folklore and stylization of the dance of prescription – Egypt, Persia, India, Greece. Folk dances – Indians, Negro slaves, Hispanics and music were transferred directly from plantations to bars, minstrel shows, dance halls and musicals, where in the last quarter of the 19th century, various forms of professional choreography have spread. The connection with the folklore of the ethnics inhabiting the United States (especially the Negroes

and Indians), determined the basic stylistic features of the vocabulary, turned out to be mainly in the movements of the corps [3, p. 128–137].

In addition to the slopes and bends, the mobility of the shoulders, strong and expressive movements of the hands, gymnastic exercises, games and non-palatal pantomime, the American modern dance used various torso pulses, ejecting and rotational movements of the hips. It is characterized by a more multidimensional structure, a complex curvilinear figure. There were disagreements in the approach to music: the determining factor was the figurative and rhythmic score of the dance created by the choreographer.

Special for the American dance modernity was that it attracted people with an already existing worldview. All American choreographers considered themselves followers of A. Duncan, but none of them had direct contact with the dancer, because her main activity is mainly connected with Europe. Directly influenced the formation of modern dance in the US, American dancers – Ruth Saint-Denis and Ted Shawn.

Most fully realized the features of the style and technique of modern dance in his choreographic work student "Denishoun" Martha Graham. American dancer, teacher and choreographer. Her influence on the development of modern dance was as important as Isadora Duncan. Her work was significantly influenced by the composer Lester Horst, who introduced Graham from the expressionist dance Marie Wigman, which allowed her to free herself from the stylization and exoticism inherited from Saint-Denis.

In the dance, Graham sought to express the state of mind, her plasticity was largely borrowed from the German Expressionists. In the 30-40's. Graham became interested in the national culture of America: during this period, performances on Indian themes were performed ("The Primitive Mysteries", (1931), and "Repentant", 1940), the incarnating images and

traditions of the discoverers of North America ("American Provincials", "Spring in the Apalatsky Mountains", (1944). They expressed the desire to recreate the features of the American character, to show the person of the period of the settlement of America. All these works were symbolic and epic.

Graham sought to create a dramatically saturated dance language to convey the full range of human experiences. Graham exposed the physical efforts that were so carefully concealed in classical dance. For each part of the body, she found positions, few of them are inherent in those that contradict the established norms. Her characters danced sitting, lying, on their knees, they fell, jumped up, their movements were deliberately broken, sometimes impetuous, sometimes viscous. Together with the sculptor Isamu Noguchi, who designed most of her productions, Graham introduced many innovations in the design of the plays that later became accustomed to modern dance: moving scenery, symbolic props, a new suit (long dark clothes of free cut instead of traditional folk costumes and Leotard swimsuit, Which became a rehearsal uniform for dancers of the classical school and modern dance).

She staged choreographic dramas and tragedies on ancient and biblical subjects, in which, in a symbolic and allegorical way, the problems urgent for the modern man were activated. Her productions were characterized by subtle psychologism in the disclosure of images, the complicated metaphorical dance performance.

Graham considered dance to be one of the means of self-awareness, capable of revealing subconscious, most intimate emotions. In the very architectonics of dance she represented the motives of human behavior. However, the gesture of the dancer was neither a realistic reflection of the state of mind – movements metaphorical and hyperbolized. In her search for a choreographer and teacher, Graham constantly developed new spatial

and dynamic gesture possibilities. She introduced the technique – contraction & release [2, p. 195].

Doris Humphrey, an American actress, choreographer, educator and theorist of dance, whose worldview was influenced by the art of the East and the multinational folklore of the United States. In 1928, Humphrey, together with Charles Weidman, established a school and troupe in New York, where she staged performances until 1945. When she ceased her executive activity. Humphrey's statements, as a rule, violated psychological and socio-ethical problems: "Run, Little Babes" on the material of Negro musical folklore, "Investigation" (1944). And "Lament for Ignacio Sanchez Mejia's" (1945).

Humphrey was the first in the US to begin teaching the dance composition, moving away from abstract dance vocabulary and illustrative pantomime. She, expanding the limits of the small choreographic forms that prevailed at that time in modern dance, made a significant contribution to his theory. Humphrey enriched the modern dance with a smooth gesture, the technique of light and fast foot movements, body movements, falls and rises from the floor. She created a theory according to which all body movements are different phases and variations of the two main points – suspend recovery. They have an amplitude of oscillations between the real estate equilibrium (vertical position) and a high degree of its violation, when the body is completely under the force of gravity (horizontal position). Despite this, Humphrey developed together with Weidman the technique of analyzing the compositional, rhythmic and layer-dynamic structure of the dance, which she laid out in her books. As a leading teacher, Humphrey sought to develop the artistic personality of the dancer in such a way that everyone developed their own form of dance [2, p. 137–143].

In the 50 years of the twentieth century, Modern Dance became an academic discipline in many US educational institutions. The

choreographers began using classical dance as the basis of the exercise, using in their productions elements of his vocabulary and technique. The most famous representative of this period is Mex-Cana Jose Limon [4, p. 56].

Choreography of Lemon is a complex synthesis of American modern dance and Spanish-Mexican traditional art, it is characterized by sharp contrasts of lyrical and dramatic beginnings. Many productions are epic and monumental, the characters are depicted in moments of the greatest mental stress, when their actions are guided by the subconscious. The works of Limon "Pavan Moor" (1949), "Emperor Jones" Villa Lobos (1956), "Dances for Isadora" to the music of F. Chopin (1971) became widely known. The idea of a choreographic performance without musical accompaniment was most fully realized in "unsung "(1970) and" Carlots "(1972) .The modern dances in his productions often acquired a national color, due to the influence of Mexican and Indian art, especially his attention was drawn to the male dance in which he produced a vigorous, athletic style [5, p. 126].

Conclusions.

Characteristic features of modern style, author's dance techniques and ballet innovations – compression and expansion, ups and downs, expressive movements, spiral and spinning rotations; The presence in the ballet of deep psychological experiences, the demonstration of technical efforts in dance vocabulary, the combination of dramatic and abstract (pilotless) genre in ballet, the use of mobile scenery, ornamentation, women's dresses of loose cut with closed sleeves and a long skirt, metamorphosis with Tissues, abstract experiments with sound and movement.

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